

Back Bay Stomp 56



22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('Our Team')

EDITOR:
Michael Grant

CONTRIBUTING EDITORS:
Chris White
Andrew G Doe

TYPIST:
Pip White

INFORMATION OFFICER:
Trevor Childs
86 Woodside Road
Tonbridge
Kent

TREASURER:
Roy Gudge

PRESIDENT:
Andrew Bainborough

COVER ART:
Nick Guy

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for the UK fans; they also talk about the new songs and future plans. Don't miss it.
Hopefully see you all there.

The success of previous Conventions has certainly helped to keep STOMP running over the
last few years, the main fund raiser being our raffle and your generosity in purchasing
plenty of tickets. Well again this year we've got some super prizes and your support is
very much needed and appreciated.

Since Issue 35 when we started using improved quality paper and Issue 49 when we started
publishing over 20 pages STOMP has been running at a loss. So reluctantly UK subscribers
have had to be increased to £6.00 per year as from this month. Many of you have already
told me you felt STOMP was very cheap at £4.00 per year and would willingly support
any increase. As it's now £1.00 per issue anyone sending in £4.00 will just get four
issues instead of six.

Editorial

The good news from the group themselves is that they
will continue after the completion of the 25th year.
Negotiations are under way with various labels to
release the next Beach Boys album of new material some-
time in 1987.

The bad news so far is the disappointing showing on the
US charts of "Rock 'n' Roll To The Rescue". More
surprising because all the ingredients seemed right,
a perfect single for summer, a spirited Brian Wilson
lead vocal and a fun video to match. Most of the
resistance comes from the radio stations and the
reluctance to play a new Beach Boys single even though
all the fans seem to like it. Maybe it's time we all
started sending in postcards to the BBC and the local
stations requesting them to play the latest single.
If it's too late for "Rock 'n' Roll To The Rescue" then
certainly for "California Dreamin'" when it's released,
so start putting pen to paper.

One comment I would like to make about MADE IN USA is
that Tamla Motown recently issued a 25th anniversary LP
by Diana Ross and the Supremes and it included twenty
previously unreleased tracks. Still the MADE IN USA
Compact Disc due in September should be worth waiting
for - all the Beach Boys big US hits available on CD
for the first time.

It's Convention time again and this year we have a real
'scoop', a previously unshown film of the Beach Boys'
European Tour in 1968. The guys hired a film crew to
follow them everywhere and capture it all on film
later to be edited and shown as a semi-documentary.
What we have is a film that runs for just under an hour
and is mainly over-dubbed with music from and up to
that period. A must for real fans everywhere and it
should make all your journeys to Watford well worthwhile.
Carl, Alan, Mike and Bruce have all recorded messages

Special thanks to Kathy Gardner and Tony Wadsworth at EMI, Sammie Paton at Sunkist,
Nancy Gaj, Les Chan and The Pon for their help and contributions to this issue.

Happy birthday to Al Jardine who celebrates his 44th on September 3rd.

MIKE

BACK ISSUES: Numbers 51, 52, 53, 54 and 55 are still available at £1.00 each including
postage, overseas add 50p per issue.

IMPORTANT MESSAGE TO ALL UNITED KINGDOM SUBSCRIBERS!!

Following a prolonged and thoughtful deliberation over the subscription rates, which
has been £4.00 since December of 1981, issue number 28, it has been decided that
renewals commencing with issue number 57 will be £6.00 for UK subscribers.

Over the £4 period there have been various increases in overheads, not least of which
was a vast improvement with paper quality from issue 35.

The rate for Europe, USA and the Far East will remain unchanged for the foreseeable
future.

FINAL DETAILS FOR THE 8TH BEACH BOYS CONVENTION

Saturday 13th September 1986

Watford Leisure Centre, Horseshoe Lane,
Garston, Watford W02 7HH

Time: 12 noon to 6.00 pm

Doors Open: 11.00 pm

Tel: 0923 671020

Entry: If anyone has a query regarding entry this year would they please contact me
before the 6th September as neither Mike Grant nor I will be able to deal
with any queries on the day.

Tickets: As is now customary tickets will be given as receipts at the door to the
convention hall and this year's entrance fee sees a reduction to £3.00
per person. (PLEASE BRING THE RIGHT MONEY WITH YOU) Entry to the centre
itself is free.

Badges: Souvenir badges of the day will be given out on entry but please wear a name
badge.

Tables: Information in Issue 55, remember anyone wishing to sell or trade anything
must apply for a table.

Location: A map is printed elsewhere in this issue - access to the centre is good
either via road or British Rail.

Timetable:	11.00 am	Doors Open
	12.00 / 12.15 pm	Introduction and Welcome
	12.30 / 1.15 pm	First video session
	1.30 / 2.00 pm	Quiz
	2.15 / 3.00 pm	Second video session
	3.15 / 3.45 pm	Auction
	4.00 / 5.00 pm	Third video session
	5.30 / 5.45 pm	Raffle
	6.00 pm	Close (prompt)

This is the final timetable so you'll all be really clued up for the day!

Auction:

1. German HOLLAND album with studio "We Got Love"
2. American STACK O TRACKS
3. To be announced (hopefully??)

FIRST SESSION:

Brian Wilson live at the Pepperdine University singing "Da Doo Ron Ron", "I'm So Lonely", "Male Ego", "California Girls" and "Sloop John B", filmed by a fan in the audience and well worth seeing.

- | | | |
|------------------------|---|-----------------------------|
| Don't Worry Baby | - | video with Brian |
| California Girls | - | Beach Boys on Farm Aid 1985 |
| Graduation Day | - | live on 'Tonight' show 1984 |
| Getcha Back | - | Group on Solid Gold 1985 |
| Their Hearts Were Full | - | Reagan's inauguration 1985 |
| Of Spring | | |
- Group interview prior to playing Washington 1984.
Opening scenes and interviews to Washington '84 concert.

SECOND SESSION:

Beach Boys live at Washington 1984.

THIRD SESSION:

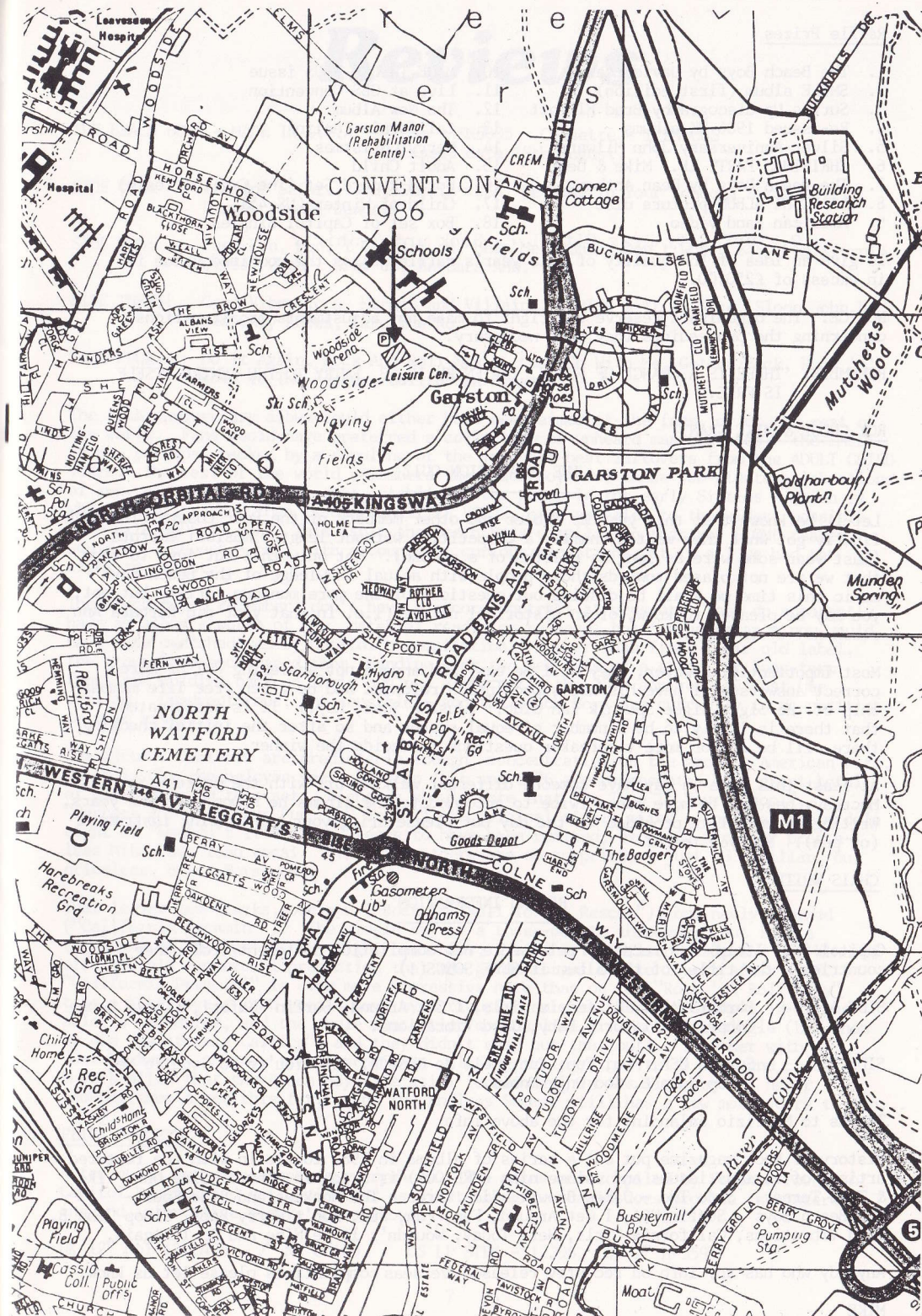
The Beach Boys 1968 European Tour.

For the first time ever. This unique film has never been shown anywhere before. The group in 1968 on their European tour of the UK, Germany and France etc. It includes footage of the guys at airports, in hotel changing rooms, dining, walking, on coaches, trains, at a castle in Scotland and Alan playing an untitled piano instrumental, on stage, on TV, in rehearsal and dancing at a press party. The film has the records up to 20/20 dubbed over with a few exceptions like the rehearsal segment and the Al Jardine piano shot. Phew! Too good to miss. Finally the video for Rock 'n' Roll to the Rescue plus, if there is one and we get it, "California Dreamin'".



Photo By
Vic
Kettle.

The Beach Boys in a shot from the '1968 European Tour Film' at Kew.



Raffle Prizes

1. The Beach Boys by David Leaf
2. SMILE album (first edition)
3. Surf's Up discography Brad Elliott
4. Re-issued 1986 UK albums
5. Silver Anniversary John Milward
6. CHRISTMAS PARTY LP. Mike & Dean
7. The Beach Boys by Dean Anthony
8. LA LIGHT ALBUM picture disc
9. American Band video
10. MADE IN USA - US issue
11. Live at CBS Convention
12. The New Album
13. California Feelin'
14. Merry Christmas
15. Adult Child
16. World Record Set (The Capitol Years)
17. Child of Winter (US 45)
18. Box set of Capitol Singles
19. Surf City/Drag City L.P. Book and T-Shirt.

To give an idea of the quality of this year's raffle prizes the combined value is in excess of £250.00.

NOTICE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

REMEMBER: THERE IS A CHANGE OF VENUE, THE ENTRY IS £3, ENTRY TO THE CENTRE ITSELF IS FREE.

ROY GUDGE & MIKE GRANT

THE CONVENTION QUIZ

Let it be known that this year Mr Tobler and other members of the Poor Losers Club have finally got what they wanted, namely a competition without lengthy musical excerpts (last year some were as long as 6/10ths of a second). Not only that but just to show that we are not biased towards those people with actual knowledge of the Beach Boys' music this time we shall be dishing out questions of the more mundane variety but not, you may be pleased to know, of an historical nature (i.e. in what year did Barbara Ann reach no. 37 in Tibet?).

Most importantly, however, they will be easy and anyone not achieving 80% or more correct answers will have his/her subscription refunded and be given free life membership of the Sigue Sigue Sputnik fan club. (Just a joke, Roy.) It is anticipated that there is likely to be a number of equal scores and so after the initial checking there will be one or more tiebreaker questions to decide the winner.

At least this time we may have someone different walking off with the prize - Sean Macraevy has had to move house twice to accommodate the albums he's won over the years. Writing paper will be provided on the day but please bring your own writing instrument (or pen). See you there!

CHRIS WHITE

RECORD INFORMATION

Capitol (EMI Italy) has recently released a new compilation different from other countries - the title of the album is SURF SONGS(!)

SIDE A: Barbara Ann, California Girls, I Get Around, Surfin' Safari, Little Deuce Coupe, Don't Worry Baby, Good Vibrations.

SIDE B: Surfin USA, Fun, Fun, Fun, Help Me Rhonda, 409, You're So Good To Me, Sloop John B, God Only Knows.

Thanks to Maurizio Salandini for the above info.

History Of Rock magazine put out a series of albums in 1982 to tie in with the featured artists of various issues and volume nine (HRL 009) is a double album. Side One - Ike & Tina Turner. Side Two - James Brown. Side Three - The Monkees and Side Four - The Beach Boys - Surfin USA, I Get Around, Fun, Fun, Fun, Don't Worry Baby, Sloop John B, Good Vibrations, California Girls, Here Today, Wouldn't It Be Nice and Do It Again.

Anybody who has any info on recently released overseas compilations please let us know.

MIKE

Reviews

THE BEACH BOYS - MADE IN U.S.A. Album - EN5005 Cassette - TCEN5005
Released date 18th August.

SIDE ONE: Surfin' Safari, 409, Surfin' USA, Be True To Your School, Surfer Girl, Dance, Dance, Dance.

SIDE TWO: Fun, Fun, Fun, I Get Around, Help Me Rhonda, Don't Worry Baby, California Girls, When I Grow Up, Barbara Ann.

SIDE THREE: Good Vibrations, Heroes and Villains, Wouldn't It Be Nice, Sloop John B, God Only Knows, Caroline No.

SIDE FOUR: Do It Again, Rock And Roll Music, Come Go With Me, Getcha Back, Rock 'n' Roll To The Rescue, California Dreamin'.

The 25th anniversary album could either have been aimed at the fans, or at the rest of the world. Fans would have preferred a collection of unheard masterpieces - the SMILE tapes, perhaps, backed by a sampling of the more off-beat leftovers from the ADULT CHILD years. The rest of the world remembers the Beach Boys for those two-minute celebrations of sun, sea and summertime that established the group in the early Sixties - which is why Capitol, rather than issuing RARITIES VOL 2, have appealed to the widest possible base with MADE IN USA. This isn't the Beach Boys compilation that any STOMP reader would have chosen - but, with a couple of curious exceptions, it is all we had the right to expect.

The Beach Boys, remember, don't have a record contract at present. They do apparently have an album's worth of new material ready for release, but its appearance now would have been overshadowed by Capitol's compilation. Rather than fight their old label, the group have encouraged them, handing over two new cuts as a spice for long-term fans, and holding back on their own new album until the 25th anniversary dust has settled. Unadventurous, but sensible - and the Beach Boys are currently in no position to take risks.

The album's contents are predictable enough, concentrating on the group's American hits, which is why the halcyon years between 1968 and 1976 are represented by a grant total of nil tracks on this set. Diehards should note that "Be True To Your School", "Barbara Ann" and "Fun Fun Fun" are all the original single mixes - and that the middle eight of "Wouldn't It Be Nice" seems to have been remixed, exposing a rather breathless Mike Love lead vocal. Otherwise, there are no surprises - just 23 familiar, but priceless, Beach Boys gems.

That leaves two tracks, one new ("Rock 'n' Roll To The Rescue"), one newly remixed ("California Dreamin'"). The single may be a three-minute throwaway, but it's a throwaway of the best kind - tight harmonies, a wild Brian Wilson lead, and the kind of effortlessly commercial production that the group forgot how to invent after 1968. "California Dreamin'" is even more impressive here than on the "Rock 'n' Roll City" tape - Mike Love's lead vocals have mysteriously vanished, Roger McGuinn's 12-string solo is wonderful, and the whole concoction sounds like a mammoth hit single (but then so did "California Calling", and they didn't even put that out). Together with "Getcha Back", the new tracks provide a closing trilogy that tells fans and casual buyers alike that the Beach Boys are still functioning in the Eighties. I never thought they'd get this far; maybe the Endless Summer still has a few more years to run...

PETER DOGGETT

A few notes for discographers everywhere. The album was compiled by Stephen Powers of Capitol Records and not David Leaf as first thought. David does provide the interesting and informative sleeve notes though.

UK 12" No: I2CL409 7" No CL409 US LP STBK - 12396, US 7" B-5595

SIDE A: Rock 'n' Roll To The Rescue (Beach Party Mix)(extended dance version).

SIDE B: Good Vibrations (live in London), Rock 'n' Roll To The Rescue (radio version. Capitol 12 CL 409. Release date 4th August.

Issued two weeks after the 7" single comes the eagerly anticipated 12" Beach Party Mix of "Rock 'n' Roll To The Rescue". It's the first Beach Boys track to be edited up to an extended length. "Here Comes The Night" was a long track that was edited down to various lengths. Victor Flores is the man responsible for the re-mix which now runs for about 6½ minutes.

For the first couple of plays it sounds strangely disjointed but after a few more spins it all takes shape. Most of the re-editing is done on the intro and outro. Drums are much more upfront and guitars buried in the mix. Brian's lead vocal is much clearer and it's now easy to catch all the words.

It all makes for an interesting alternate version to the 7" and I for one can never get enough of them. The other two tracks on the 12" are the same as on the 7".

What do you think of the two versions of "Rock 'n' Roll To The Rescue"? And also the 'new' "California Dreamin'". Do write in and let us know.

MIKE

Rock 'n' Roll To The Rescue / Good Vibrations (Live). CAPITOL CL 409

... or Susie Cincinatti meets Surfin' via Rock 'n' Roll Music courtesy of Status Quo. (And look at that nostalgic reference number!)

Did anyone manage to find this on the shelves of their local record shop or did you have to order it like I did? And how many times have you heard it on the wireless radio? Maybe Capital have been plugging it, (reception is poor on the Costa del Sussex so I don't know) but, splitting my time twixt Radio 1, Mercury and Southern Sound, at the time of writing there hasn't been a single play. That is a pity because it sounds to me like decent radio fodder - ideal for a bit of Radio 1 Roadshow bopping for instance.

In this reviewer's opinion however (is there such a thing as a truly objective review?) it has to be said - I don't think it is much of a song. The record is OK but the song is lousy. The main thing to go "Yeeeeehaaaahh!!!" about is that Brian is belting out most of it - versewise anyway - and a purdy good job he makes of it too. Melody-wise though what we get is a pretty standard rock non-tune that at times does bear an uncanny resemblance to Surfin'. Funny thing is, it is arranged in chunks of six lines instead of a more comfortable four so it seems to drag a bit - especially as it is grinding away on only two chords. This fact is more than compensated for though by the driving enthusiasm with powerful guitar work and (mostly digital) drums.

There are also some hooky bits such as Mike chanting "Hey now" and the group answering, some gimmicks like audience applause on the line "They tell me 50,000 people come to see us every night," a brief falsetto phrase (drowned in echo) after the very first line and a Boeing 747 coming in to land during the last chorus (funny, no runway lights on that bit), but the best line is Bri's "I lose my inhibitions when I move across the stage now." (The only time Brian moves across the stage is when he's running off it!)

The flip is a live recording of Good Vibrations - I forget where it comes from but it's the one where, in the slow part, Mike knocks the mood on the head by saying "Different tempo (giggle). Dearly beloved we are gathered here..." It's actually a good version although in contrast to the dirgy stage item it has tended to become, this is taken a gnat's too fast. Another funny choice for a B side but I guess the Capitol cellars are not exactly bulging with new material.

So there is is. Whaddya think? Shall we say 6 out of 10 - no, we'll make it 7 'cos of the solid production but please Brian, have a quick riffle through your proposed solo stuff and see if there isn't something with a bit of imagination, the merest hint of the old magic to give the group a top tenner before this special year is out.

CHRIS WHITE

EMI PRICE ATTACK REISSUES

That EMI are sufficiently interested in the BBs to get half a dozen of their albums of the '60s remastered and budget priced may seem encouraging, and in many ways, it is, as the results for the most part sound cleaner and fresher than we've been used to hearing them in many years (with the odd exception). At £3.99, each of these LPs must be a bargain of some sort to any BB fan, either to replace battered originals/sleeves, or to fill holes in collections, as several of these albums have been long deleted.

Let's start with SURFER GIRL (EMS 1175). This includes three US hit singles in the title track, "Little Deuce Coupe" and "In My Room", along with nine lesser tracks - the familiar "Catch A Wave", two instrumentals with little to recommend them the wet "Your Summer Dream", the juvenile "Our Car Club", "Surfer's Rule", which is a close rewrite of "Little Deuce Coupe" and two others which are not really worthy of mention. However, "Hawaii" is better, but the whole thing lasts well under half an hour.

LITTLE DEUCE COUPE (EMS 1174) is equally short, and duplicates the title track and "Our Car Club". However, it includes three other hits of varying size - the excellent "Be True To Your School" and "Shut Down", and the under-rated "409", as well as "Spirit Of America" (good) and "A Young Man Is Gone", which is about James Dean while using the identical melody to "Their Hearts Were Full Of Spring". Elsewhere, "Car Crazy Cutie" is a rip off of "Quarter To Three" by Gary 'U.S.' Bonds, and "Custom Machine" is a re-write of "Shut Down", although the line "everything is chrome, even my jack" is ridiculous enough to warrant a guffaw. "Cherry Cherry Coupe" is a better title than song, and "Ballad Of Old Betsy" is fun - a love song about a car! A better prospect than "Surfer Girl" then.

Both the above albums have pics of David Marks on the sleeves, but this does not necessarily mean he was on them. For ALL SUMMER LONG (EMS 1176), Al Jardine is on the sleeve, which also proves that Dennis had the worst handwriting of the chaps and although only one major hit is included, it's "I Get Around" which is still a classic. Otherwise "Wendy" and "Little Honda" were included on an EP which made the US singles chart, and generally the selection is an improvement although the length of the LP is still below 30 minutes. The title track, "Girls On The Beach" and "Don't Back Down" are fair enough, which means half the record is fine, and "Do You Remember" could be worse. Unfortunately "Our Favourite Recording Sessions" isn't even charming, "We'll Run Away" is rather nebulous, etc., etc., but again this is a slight improvement on the previous two.

SUMMER DAYS (AND SUMMER NIGHTS!!) (EMS 1178) is a pretty good LP, although again it's rather brief (a symptom of many LPs of the mid-'60s, when the single was still very much King). "Help Me Rhonda" and "California Girls" are classics and were hits, although "Then I Kissed Her" doesn't sound so good despite its status as a UK Top 5 hit - it plods a bit. "Amusement Parks USA" is a rip off of "Little Egypt" (the Coasters, Elvis Presley etc.), "The Girl From New York City" and "Salt Lake City" (home of the Osmonds!) are fair, and "Girl Don't Tell Me" is a minor classic. I've personally never liked "You're So Good To Me", and prefer "Let Him Run Wild", although it's a close thing, and "I'm Bugged At My Old Man" may have amused people in the '60s, but, like several other supposedly humorous songs on these albums, it hasn't worn well. "And Your Dream Comes True" is a fine acapella piece, but it's actually "Ba Ba Black Sheep"

with different words. Still, on a par with "All Summer Long" and not bad.

BEACH BOYS PARTY (EMS 1177) is really a rather imaginative concept album considering when it was recorded. OK, the versions are pretty rough, but the choice of material is interesting to say the least - which Beach Boys LP includes three songs by the Beatles and what were they? makes a good Trivial Pursuit question, and the other cover versions (most of the album) are quite a demonstration of what Brian was listening to during the early '60s, although it was probably a mistake to try to sing an Everly Brothers song like "Devoted To You". Balancing that are "Barbara Ann" (the hit, of course) and the excellent "Mountain Of Love". Who recorded the original hit version? It was Harold Dorman, which maybe could be another good Triv. Purs. question. "There's No Other" is a fairly poor song, hardly the one Brian should have tried to do his Spector impersonation on. This is altogether quite a fair record, although maybe of greater historical than musical significance. Ignore the ragged "I Get Around"/"Little Deuce Coupe" medley.

Finally, we come to the LP which is regarded as the Beach Boys' finest moment, namely PET SOUNDS (EMS 1179). It must be said that this view is not one I particularly share - I've always adored "God Only Knows" and liked "Here Today" and "Wouldn't It Be Nice" (although the latter is somewhat hissy here). "You Still Believe In Me" is quite good, Lynda rather cares for "Don't Talk", we both loathe "Sloop John B", and much of the rest is fair without being outstanding. In truth, the suggestion that PET SOUNDS is the equal of "Sergeant Pepper" is about as preposterous as comparing Sige Sige Sputnik favourably with the Sex Pistols (Editor's note: This is just John trying to be controversial) - it's not bad, and has some interesting production ideas (the bizarre instrumentation on "I Know There's An Answer", not to mention the lead tambourine, the dog barking - pet sounds - at the end of the very odd "Caroline No" - the dog is called Banana, says Lynda) and then there's the prophetic "I Just Wasn't Made For These Times", which BW certainly isn't, unfortunately.

Personally, the LP to buy if you can only afford one is MADE IN THE USA (not reviewed here, of course), but after that, the LPs go like this in order of desirability:

1. PET SOUNDS
2. Any of ALL SUMMER LONG, SUMMER DAYS or PARTY (but check out PARTY if you're unsure about whether you want history which may sound rather odd).

Last equal: SURFER GIRL (particularly) and LITTLE DEUCE COUPE (better, but not by much).

The point really, though, is that half a dozen seminal Beach Boys albums are back in the shops, and at a price surely not beyond the means of any STOMP reader. Quick, before they vanish! Not that it's likely they will, but don't leave your purchasing far beyond Christmas - records have to sell to remain in catalogue, and if these aren't bought, 1) they'll be deleted (again) and 2) the remaining albums won't be reissued in the foreseeable future. Thank you for your time and attention.

JOHN TOBLER

PLEASE NOTE: DUE TO LACK OF SPACE; PART 2 OF THE HONEYS INTERVIEW HAS BEEN HELD OVER UNTIL THE NEXT ISSUE. DON'T DESPAIR HONEYS FANS, HERE'S A REVIEW OF THE GIRLS NEW ALBUM.

Very well then. As that nice Mr Abbott has tossed the soubriquet of 'irritant factor' my way, let us grasp the crown firmly between the thorns, ram it down over the ears and cast a practised optic over the 'new' Honeys album, IT'S LIKE HEAVEN. Ocean Records 101

Now, it has been observed (by someone who shall remain nameless upon receipt of a suitably large cheque...) that this offering is, considered as a part of The Great Scheme Of Things, completely disposable. Probably so - however, IT'S LIKE HEAVEN happens to have been expressly conceived for one very small, very rapacious market; the Beach Boys/Brian Wilson fans who insist on (nay, live for) the possession of every artefact that one of our lads was even ephemerally involved with. Daft they (OK, we) may be, but since when did anyone ever have scruples over relieving an idiot of his hard-earned?

So, within the confines of it's genre, the music contained in the LP is most decidedly not disposable. More anon, but not before a few pithy words concerning the packaging. The less said about the actual vinyl (a bilious shade of bubble-gum pink) the better. The front slick gets full marks; you know what the title is, who's singing and get a nice colour pic into the bargain. The rear slick, however, is largely a waste of time, space and opportunity, the only truly informative parts being the production and arranger credits for each track. The front pic is repeated in monochrome (why?), the notes are an extremely basic resume of the girls' careers to date (a complete waste of time as 99% of the people likely to acquire this disc know their Honeys/Spring backwards anyway) and, worst of all, no dates are ascribed to the tracks included, making any progressional assessment, or placement of the songs within the framework of other Honeys/Spring releases, impossible. Other artists' archival releases have almost invariably been heavily annotated (the Beach Boys' own RARITIES, for example), and for fans to go to the time and expense of securing the masters from the artists, only to fall down on the packaging is not only shoddy, but incomprehensible...

It is possible, however, given a few clues on the credits, Brad Elliott's book, a few back issues of STOMP and more clippings than is normal to possess, to pin down general dates for the tracks, so donning my public-service cap, here goes. "Snowflakes" and "Had To Phone Ya" were recorded during the early months of 1973, whilst "Do Ya?", "She's Just Out To Get You" and the version of "It's Like Heaven" included here date from the summer of 1978, and were cut as a demo tape to hawk around in pursuit of a recording contract. "Don't Be Cruel" and "Romeo & Juliet" must have similarly been recorded before mid-1979, leaving "Slip On Through" and "Sweet Sunday Kinda Love" dating from mid-1979/mid-1980. Observant readers will realise that all the titles on this album, therefore, were recorded at times when Ginger wasn't a part of the group... so is the 'Honeys' tag strictly accurate? Well, yes: Ginger is clearly over-dubbed on "She's Out To Get You", and could very well have added herself to other cuts. However, I can't help but feel that the third Rovell sister - who appears on at least five tracks - should have merited rather more than "special thanks and appreciation... for her contribution to this album."

Enough history and grumbling, and to the point of the entire exercise, the music. If you like Brian Wilson, girl groups, light-to-medium pop or any combination thereof, this album should delight. If not - why are you subscribing to STOMP? Presented as they are on the disc, the style seems to jump about a bit, but should you be moved to prepare a "History of the Honeys/Spring" tape, the progression is smooth and logical. Probably the best performance on side one is "She's Just Out To Get You", a decidedly better version than that on the CELEBRATION album and a pointer to the heavier side of the girls that would emerge with the ECSTASY album. "Romeo & Juliet" attempts something similar, but doesn't quite make it; nonetheless a pleasing enough effort. "It's Like Heaven" is pure BW in all departments and a joy for that very good reason.

Presley's "Don't Be Cruel" was probably as much fun to cut as it is to listen to, but just fails to be memorable (by the way, this is not the version recorded at MIU). "Do Ya?" boasts a higher-than-usual number of interest points: it was almost released back in 1978 on a sampler/compilation album... it's actually a hybrid of two as-yet unreleased Beach Boys songs, "Marilyn Rovell" and "How's About A Little Bit Of Your Sweet Lovin'?"... and it features a reasonable (for 1978) BW falsetto. The song itself isn't actually much more than adequate MOR fare, but then you can't have everything.

Tackling two released Beach Boys songs was always going to be a gamble, and in the event, a tie seems a very reasonable outcome, the shortcomings of "Slip On Through" (mostly vocal, it has to be said...) being more than countered by a version of "Sweet Sunday Kinda Love" that is just that - sweet. Once again, one wonders what MIU would have sounded like had not Ron Altbach drenched it with strings and the like.

The closing two cuts of the album are, for the terminal archivist, the most interesting, as all of the other tracks have been circulating on tape (in varying stages of audio fidelity) for some years. I recall a STOMP of many years ago in which Paul Eggett (remember him?) referred to "the original knock-out version of 'Had To Phone Ya'". Now, I won't dispute that the version here is not only interesting but also possessed of it's own charm... but knock-out, it isn't, though in fairness, it is very obviously a demo. The lyrical and phrasing differences amuse, and even in a primitive form, Brian's 1972 synth arrangement intrigues. File under "Hmm-Yes".

"Snowflakes" definitely belongs under the "Myths & False Suppositions Demolished" heading. For years, we'd all read about this Christmas song with whispered vocals, so much so that the reality comes as quite a shock, and one tends to wonder if Richard Williams, the originator of the myth either a) is tone deaf or b) got his titles confused. Nonetheless, it's a highly appealing song of winter life on the plains of the American mid-west, so simply written, arranged and performed as to be almost home-spun; indeed, the song it most closely bears comparison with is Spring's own "Down Home". And yet, the most interesting point about it is what it isn't; it isn't a Brian Wilson composition, yet were I to have heard the song without knowing anything else bar that it was a Spring recording vintage 1973, I'd have had no hesitation in labelling it not only a BW composition, but also a BW production. Which, of course, adds a further twist to the mystery of SPRING and of how much Brian really contributed to that splendid album.

AGD

SURFIN' SAFARI (CD), released by Bellaphon Germany, manufactured in Japan.

A strange release, this CD. It doesn't differ too much compared with the same songs available on various albums. The quality is almost the same, but I guess it's a must for those of us who happen to own a CD player. The songs on it are the well known seven tracks produced by Hite Morgan, plus three non-Beach Boys songs. They are: Wipe Out, Balboa Blue and Surfer's Stomp. Wipe Out is known as a Surfaris song and the other two are Marketts' songs, but I don't know who the performing artist(s) is/are on this CD. All tracks are digitally mastered and in stereo as well which isn't such a big improvement compared with the original mono recordings, but at least you can listen to the tracks without rustle or crackle.

There's not much information in the liner notes, but the front of the CD box bears a great photo. It's a 1980 shot of the original Beach Boys taken at Wembley, England (not a concert shot) but strangely, Bruce isn't on the photo. Another nice surprise is the presence of Karate. I had never heard this song although I have three different albums with the 1961 recordings. Karate is listed on the sleeves as well as on the labels of the three albums but isn't heard when playing.

Of all the songs on this CD, Surfer Girl sounds the best, probably because it's such a slow ballad, slower than the 1963 version.

WIM VAN ZEIST - Holland



Photo by Harry Langdon Los Angeles © 1985

Rock 'n' Roll To The Rescue - The Video: Produced by Mick Kleber & Cynthia Biedermann:
Directed by Eddie Barber.

The video displays everything most people think of when they listen to Beach Boys hits, that is bikini clad girls, surf boards and cars.

This is just a fun video with no hidden messages (I don't think). All the guys are featured, more so than the "Getcha Back" video. Brian looks great and looks like the only one who might have been a Beach Boy; he really does look younger than he did ten years ago. Apparently the UK TV stations are not too keen on the video so it seems unlikely it will be shown here, but you can catch it at the convention.

It was shot earlier this year at Venice Beach, California.

Surf City/Drag City - Capitol EMS 1180 (Cassette TCMS 1180)

SIDE ONE: Surfin' USA - Beach Boys, Surf City - Jan & Dean, Surf Route 101 - The Super Stocks, Shoot The Curl - The Honeys, I Live For The Sun - The Sunrays, Be True To Your School - The Knights, Summer Means Fun - The Fantastic Baggys, The Warmth Of The Sun - Murry Wilson.

SIDE TWO: Hot Rod USA - The Knights, Drag City - Jan & Dean, Repossession Blues - Hot Rod Rog, Little Honda - The Super Stocks, I Get Around - The Knights, Don't Worry Baby - Beach Boys, Beach Blanket Bingo - Donna Loren, Ride The Wild Surf - Jan & Dean.

The record to play while you read the book. Artists included are restricted to those on EMI which means no Ripchords, Ronny and the Daytonas, Surfaris, Hondells, and any others needed to make a definitive surf/drag compilation. What you have is a mixture of classics - Surfin' USA, Don't Worry Baby, Surf City, Drag City, Ride The Wild Surf and I Live For The Sun with obscurities like Murry Wilson's Warmth Of The Sun, Beach Blanket Bingo and Repossession Blues. The Knight's covers of Beach Boys songs are not particularly inspiring and I would have preferred other surf/drag titles from them.

Nevertheless it is an enjoyable compilation with the best, unknown track being The Super Stocks - Surf Route 101 (not the Jan & Dean song). It's ideal car tape fare while cruisin' down the coast or whatever you do in summer. As we don't get too many surf/drag re-issues in the UK it has to be worth buying as a reference to those long gone, lazy, hazy, crazy days of summer.

BOOK REVIEW

SURF CITY / DRAG CITY by Rob Burt. Published by Blandford Press - Hardback £9.95, Paperback £5.95.

The book to read while you play the record.

To my knowledge this is the first book (not counting the excellent discographies) to document the much loved Surfin'/Hot Rod era, twenty years after the hits in that genre stopped.

Everything you wanted to know about the more popular Surf/Drag groups is here from the early Dick Dale instrumentals, The Surfaris, The Chantays, Hondells, Super Stocks, Gary Usher, Bruce & Terry, Rip Chords, Ronny & The Daytonas and many others. There is also a chapter each on beach movies, folk rock, and Jan & Dean. The Beach Boys get three chapters to themselves, Surfurbia: The Early Beach Boys; Don't Back Down: The Beach Boys Part II and Out Of The Sandbox & Into The Fire; The Beach Boys Golden Days, which runs up until the SMILE era.

Great shots of album sleeves, posters, adverts and photos of everyone involved. Reading through Surf City / Drag City just made me want to dig out all the old Surfin'/Hot Rod albums and 45s and re-live the halcyon days of "Two Girls For Every Boy". Highly recommended to young and ageing surfers everywhere.

MIKE

MADE IN USA - COMPETITION

How to win a copy of the brand new 25th anniversary compilation double album.

You don't even have to answer any questions. Just compile your own 25th anniversary album.

The track listing must be what you consider the best representation of the group's recorded output and hits over the last 25 years - not just your own personal favourites otherwise it will end up like a poll.

Compile it chronologically and the last two tracks must be "Rock 'n' Roll To The Rescue" and "California Dreamin'". Songs released on any label may be included but no unreleased tracks please. Competition closes 30th September.

The winners will be picked from the most interesting and thoughtfully chosen track listings. So come on all have a go - it's fun to do. Good Luck!

MIKE

COMPETITION

To win a copy of both the book and album of Surf City / Drag City just answer the following questions:

1. Give the title of the only surfin' single to make No. 1 on the US charts.
2. Who produced the Sunrays' "I Live For The Sun"?
3. What is the full name of the female artist who recorded "The Monkey's Uncle" with the Beach Boys?

Closing date for this and the MADE IN USA competition is 30th September. Please note entries are restricted to STOMP subscribers only.

MIKE

COMPETITION RESULTS

Answers to the three questions in STOMP 55:

- | | | |
|----------------------------------|---|---------------------------------|
| 1. Title of the last Capitol LP: | - | 20/20 |
| 2. Title of the last Capitol 45: | - | Cottonfields |
| 3. Group's two UK No 1 singles: | - | Good Vibrations and Do It Again |

Winners who get the albums of their choice are:

Simon Grantham	Roger Bater	P J Goff
Colin Mutch	Angela Holden	Paul Wheeler
Douglas Crombie	Otto Smart	David Morgan
Graham Hicks	John Donoghue	Robin Jones

Thanks to all who entered and I'm sorry you couldn't all be winners. Incidentally, many entries gave "Breakaway" as the answer to the second question.

MIKE

CONCERT REVIEW

BEACH BOYS STILL GIVE GOOD VIBRATIONS

Nostalgic tunes thrill 7,900 at SPAC show

The Beach Boys rolled their 25th Anniversary Tour into the Saratoga Performing Arts Center Monday night and rode back out after catching a wave of nostalgia that had everybody sittin' on top of the world.

Todd Hobin and The Heat, the warmup act, did just that with a 45-minute act that included rousing covers of the Righteous Brothers' "You've Lost That Loving Feeling" and Bob Seeger's "Old Time Rock 'n' Roll". During the intermission, people batted around beach balls, getting themselves in the right frame of mind for the Beach Boys.

With four of the six original Beach Boys performing (drummer Dennis Wilson drowned two years; keyboardist Brian Wilson isn't touring with the group), the Beach Boys kicked off their 90-minute show with "Good Vibrations", giving 7,900 fans a taste of the hit-filled show to come.

The four charter members - Mike Love, Al Jardine, Bruce Johnston and Carl Wilson - were joined by a six-man band to bring back the songs of surfing, sun and cars that have made the group an American institution.

After "Getcha Back", a song from their last album, the Beach Boys jumped back to the old reliables, bringing the crowd back to its feet with "Wouldn't It Be Nice". Jardine took the crowd aboard the "Sloop John B", then the group broke into some do-wop, doing a cover of the Del Vikings' "Come Go With Me".

Love got everyone back into a Beach Boys mood by introducing their auto-motive medley, a six-song number begun with "Little Deuce Coupe" and topped with "I Get Around".

Any doubts about the group's ability to recreate their famous harmonies were deep-sixed with "Surfer Girl", sung to a sea of raised, swaying arms produced by the crowd, a Hawaiian-shirted mixture of people who remember hearing the hits when they were on the charts and those who weren't even born when they were.

The group then headed west, doing the Mamas and the Papas' "California Dreamin'" before breaking into one of their signature tunes, "California Girls".

Then it was time to wax up the surf boards and throw a beach party, as the Beach Boys ran off five straight surfing songs, including "Catch A Wave" and "Surfin' USA".

Their encore included "Barbara Ann" and finished with "Fun, Fun, Fun", a fitting finale for a group that has stood for just that for 25 years.

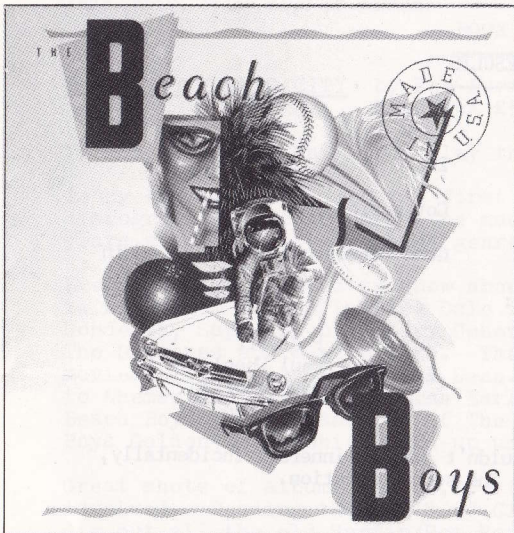
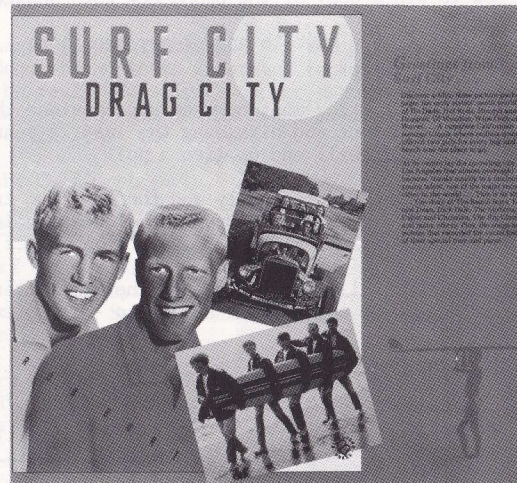
CHRIS CAROLA - Sports Editor - June 23rd 1986

PROFILE

BRIAN DOUGLAS WILSON

Born:	June 20, 1942, Inglewood, California
Height:	6'2"
Eyes:	Hazel
Hair:	Gingery brown

Eldest of the three Wilson brothers, Brian was born at Centinela Hospital - at 3.45 in the morning to be precise - while his parents lived on nearby Harvard Blvd. Neither were native Californians, father Murry Gage emigrating from Hutchinson, Kansas when he was nine and Mother Audree Neva Korthof heading west from Minneapolis, Minnesota when she was 10. They met at Washington High School, L.A. and married in 1938, when they were both twenty.



By 1945, the family of four (Dennis was born at the same hospital) had moved to Hawthorne, about five miles inland from the Pacific Ocean. As would Dennis, Carl and Alan, Brian attended Hawthorne High before moving on to El Camino junior college, where he was a slightly-above-average scholar and more-than-average athlete: he ran cross-country, quarterbacked the football team and played left-field on the baseball diamond. It was at college that Brian had his only formal musical training (a course of accordion lessons aside), though he actually contrived to fail the final exam: according to legend, instead of delivering the required sonata, Brian handed in "Surfin'", thus gaining an F grade. His music tutor denies this, but it still makes a good story...

Early on, music was already providing Brian with an escape from the rigours of home life. Father Murry was, by all accounts, a strict disciplinarian and Brian, by virtue of his off-beat sense of humour, was often in trouble. Murry also demanded nothing less than excellence from his eldest son, and in trying to attain the standard required, Brian very likely sowed the seeds of his later inner conflicts...

Cousin Mike Love and Audree attest to Brian's love of music from his earliest days, and other family members recall him locking himself in his room for hours on end, singing along to Four Freshmen and Hi-Lo's records, not only analysing the harmonic structure, but also developing what was to become the trademark of the Beach Boys - an effortless, cruising falsetto. Brian's earliest musical partner was his mom who, with a little help from a tape recorder (and later, Carl), helped him realise his own four-part harmonies. Amazing as it may seem, Brian is a self-taught pianist, and would probably have stayed at the keyboard had not the early departure of Alan forced him to switch to bass.

Almost before the Beach Boys were off and running, Brian was into dating, and by 1961 was more-or-less unofficially engaged to one Judy Bowles (or Bolles). For reasons still unexplained, she dropped him and more or less on the rebound Brian started dating Marilyn Rovell in October 1962, leading eventually to their marriage on 7th December 1964. Unlike more than one of the band, Brian declined to make a career of divorce and remarriage as he and Marilyn stayed together (sometimes only just) until 1979 and eventually divorced in 1981. They have two daughters, Carnie and Wendy, born 29th April 1968 and 10th October 1969 respectively.

Brian's chequered career within the Beach Boys is a saga in itself, commencing with his first breakdown on 23rd December 1964 on a plane between L.A. and Houston (which must've got his marriage off to a cracking start!). As a result, he withdrew from touring as a defence against external pressures, and also his ear problems - Brian is deaf in his right ear, and has been from a very early age, possibly since birth.

Leaving the road gave him the time and environment to concentrate on composing, arranging and producing... and also, sadly, on indulging in increasingly eccentric behaviour, meeting some very dubious members of the Hollywood crowd and experimenting with the narcotics and stimulants that had become freely available, to the extent that by the late

60's, even by L.A. standards, Brian's behaviour rated as major-league bizarre. It was to continue thus until the mid-seventies, with a relapse in the early eighties of such proportions that the chances of him seeing his 40th birthday were, at one time, decidedly dubious. Ironic, then, that he's here and Dennis isn't...

Brian has been called a genius, a soubriquet he would be - and has been - the first to deny. Perhaps he is: most certainly he was the Beach Boys' motive force for most of the sixties, still exerts an immense, if passive, influence, and to most people, 'is' the Beach Boys. The ultimate perfectionist, according to Carl (in an early interview) "he never had any other dream than writing and composing - leading a pop group never entered his head."

Brian is such a complex subject that this profile could be nothing more than the merest scratch on the surface: for the closest we'll ever get to the full story, consult David Leaf's splendid book, "The Beach Boys".

These days Brian seems to have found both a new voice and a new self-confidence; he may never equal the awesome heights of the mid-sixties, or the isolated sparks of the seventies, but if "I'm So Lonely" and "Male Ego" is what he's offering nowadays then, all things considered, they'll do nicely.

PENNIE WOODHEAD

CHART - FAX

Here is an updated (from issue 29) list of all the Beach Boys or solo singles to have made the US Hot 100.

YEAR	POSITION REACHED	WEEKS ON CHART		WEEKS AT NO 1	
1.	'64	1	15	I Get Around	2 Capitol 5174
2.	'65	1	14	Help Me Rhonda	2 Capitol 5395
3.	'66	1	14	Good Vibrations	1 Capitol 5676
4.	'66	2	11	Barbara Ann	Capitol 5561
5.	'63	3	25	Surfin' USA #	Capitol 4932
6.	'65	3	11	California Girls	Capitol 5464
7.	'66	3	11	Sloop John B	Capitol 5602
8.	'76	5	17	Rock n' Roll Music	Brother/Reprise 1354
9.	'64	5	11	Fun, Fun, Fun	Capitol 5118
10.	'65	6	12	Be True To Your School	Capitol 5069
11.	'63	7	14	Surfer Girl	Capitol 5009
12.	'64	8	11	Dance Dance Dance	Capitol 5306
13.	'66	8	11	Wouldn't It Be Nice	Capitol 5706
14.	'64	9	10	When I Grow Up (To Be A Man)	Capitol 5245
15.	'81	12	18	The Beach Boys Medley	Capitol 5030
16.	'65	12	8	Do You Wanna Dance	Capitol 5372
17.	'67	12	7	Heroes and Villains	Brother 1001
18.	'62	14	17	Surfin' Safari	Capitol 4777
19.	'63	15	11	Little Deuce Coupe *	Capitol 5009
20.	'81	18	15	Come Go With Me	Caribou 02633
21.	'68	19	9	Darlin'	Capitol 2068
22.	'68	20	10	Do It Again	Capitol 2239
23.	'65	20	8	The Little Girl I Once Knew	Capitol 5540
24.	'63	23	13	Shut Down *	Capitol 4932
25.	'63	23	11	In My Room *	Capitol 5069
26.	'64	24	10	Don't Worry Baby *	Capitol 5174
27.	'69	24	10	I Can Hear Music	Capitol 2432
28.	'85	26	12	Getcha Back	Caribou 64913
29.	'78	28	12	Almost Summer (A)	MCA 40891
30.	'76	29	10	It's OK	Brother/Reprise 1368
31.	'67	31	6	Wild Honey	Capitol 2028
32.	'66	32	7	Caroline No (B)	Capitol 5610
33.	'66	39	8	God Only Knows *	Capitol 5706
34.	'79	40	10	Good Timin'	Caribou 9029
35.	'79	44	8	Here Comes The Night	Caribou 9026
36.	'64	44	6	Wendy °	Capitol 5267
37.	'68	47	7	Friends	Capitol 2160
38.	'75	49	17	Sail On Sailor #	Brother/Reprise 1325
39.	'62	49	8	Ten Little Indians	Capitol 4880
40.	'65	52	5	Please Let Me Wonder *	Capitol 5372
41.	'78	59	6	Peggy Sue	Brother/Reprise 1394
42.	'68	61	6	Bluebirds Over The Mountain	Capitol 2360
43.	'69	63	6	Breakaway	Capitol 2530
44.	'70	64	5	Add Some Music To Your Day	Reprise 0894
45.	'64	65	5	Little Honda °	Capitol 5267
46.	'86	68	6	Rock 'n' Roll To The Rescue	Capitol 5595
47.	'83	72	6	What You Do To Me (C)	Caribou 03590
48.	'62	75	6	Surfin'	Candix 331
49.	'62	76	1	409 *	Capitol 4777
50.	'85	82	5	It's Gettin' Late	Caribou 05433
51.	'80	83	3	Goin' On	Caribou 9032
52.	'73	84	4	California Saga	Brother/Reprise 1156
53.	'71	89	5	Long Promised Road	Brother/Reprise 1047

(A) Celebration featuring Mike Love * 'B' side

(B) Brian Wilson ° EP Track

(C) Carl Wilson

Includes totals for 2 separate chart entries.

MIKE

LETTERS

Dear STOMP

I should like to take this annual opportunity to congratulate all those of you who so dedicatedly contribute issue after issue to the welfare of such an outstandingly informative and entertaining magazine.

Just one minor criticism... I was saddened not to see my letter of last year about my rise in admiration of the Beach Boys and their music and how over the past 25 years they have influenced my life.

Looking forward to some more great reading.

CHARLES SEATON

Sorry we weren't able to print your last letter Charles. Trouble is, we are often tight for space, particularly if there are a lot of interesting things happening at the time we put the mag together - sometimes we can hold onto contributions for a future issue but, again, the same problem can arise. Then we run the risk of publishing material that is out of date! We do like to hear from you all though so please keep writing - remember you stand a better chance of having your letter printed if it gets to us by the middle of the month prior to issue. C.W.

-oOo-

Dear STOMP

I have really enjoyed the magazine. It's given me new insights into the group that I would never have known about otherwise. I must admit to being a not very 'clubbie' type of person and having a sense of unease over the fervour otherwise 'sensible' adults could have for a popular music group. However I am a fan from way back. I was in the Merchant Navy in the 1960's so missed the 'swinging sixties' and Beatlemania of Britain. The sun, sand and surf of various hotspots was more my scene. When not on the beach during brief runs ashore I scouted the record shops of both the East and West coasts, plus Australia for new Beach Boys LPs and there were plenty of them. Quite often I could buy two or three new LPs at one go.

Back ashore the Beach Boys music kept away the bad weather blues of the disappointing '70s and depressive '80s. Their lyrics conjured up memories and meant real things to me. I had surfed 'after a fashion' and seen the girls that inspired those lyrics. The convention last year, excellent but too crowded, enabled me to catch up on my album buying, late albums like HOLLAND. It was a moving experience to hear the music live. Even after all these years the music still tingles the spine.

I suppose that in the end that makes me a fan.

PAUL SEWTER

-oOo-

Dear STOMP

If, as is implied in STOMP 55, the Beach Boys may cease to tour and record as a group at the end of this year can you print in the magazine any known tour dates/venues that have been finalised. If going to the States late this year is the last chance any of us fans will get to see the band I think you'd be surprised how many of us will auction their house, car and most everything for one last experience of the world's best group live for the last time.

The mag's great, I only wish I'd joined years ago.

DORIAN

(Only too happy to oblige with the dates - see elsewhere in this issue - C.W.)

Anyone lucky enough to be heading Stateside or anyone else just wanting confirmation that they are still 'hardworking guys' may be interested to see part of the Beach Boys' itinerary for the next few weeks. All together now ... "I get around..."

Date	City	Venue
24. 8.86	Des Moines, IA	State Fair
25. 8.86	Minneapolis, MN	State Fair
26. 8.86	Huron, SD	State Fair
27. 8.86	Hoffman Estates, IL	Poplar Creek
29. 8.86	Atlanta, GA	Chastain Park
30. 8.86	Charleston, WV	Riverfront Stage
31. 8.86	Allentown, PA	Fair
1. 9.86	Williamsburg, VA	Busch Gardens
12. 9.86	Vancouver, BC	Expo '86
13. 9.86	Seattle, WA	State Fair
14. 9.86	Seattle, WA	State Fair
29. 9.86	Bakersfield, CA	Kern County Fair
2.10.86	Ventura, CA	Fair
4.10.86	Yakima, WA	

ADVERTS

NEW ADVERTISEMENT RATES:

Commencing forthwith are new rates for advertising, these are quite simple and are £1 for up to 25 words, £2 for up to 50 words and so on, thus 51 words is £3. Addresses though are free, but the Editor's decision is final.

FOR SALE/TRADE: KTSa Promo/Interview LP; Fun Fun Fun/Fools (US Capitol); Good Timin (UK Promo); Oh Darlin (UK Promo); Four By Beach Boys (UK EP) & John Tobler - Beach Boys (1978 Hardback). Offers to Brian New, 57 Priory, Wellington, Somerset, TA21 9EL.

CALIFORNIA MUSIC - 2 Kentwell Avenue, Concord 2137, Australia. CM 68 is now available. 60 pages featuring stories and interviews with THE RIPCHORDS: KIM FOWLEY: ED 'BIG DADDY' ROTH: THE HITS - surf/hot-rod LPs that made the charts; SURFING THE U.K.: THE RETURN OF PHIL SLOAN and more. \$6 a copy airmail.

WANTED: Beach Boys LP SHUT DOWN VOL 2 - must be mint - Ex condition. Phone Gordon James Gloucester 728562 after 6 pm.

I WOULD LIKE to make contact with any fellow BB STOMPERS travelling to Hawaii for the December concert, view to making contact there. Gary Chapman, PO Box 5171, Mt Maunganui, New Zealand.

SURFIN' AGAIN. Jan & Dean read it! The Monkees read it! Papa Doo Run Run read it! So why don't you read it?? The issues of this Jan & Dean magazine are compiled with the help of Jan Berry and Dean Torrence and each number includes all the latest news on the duo; detailed record reviews; lyrics to unreleased songs; discographies, trivia; etc. Only £4/\$8 (cash please) for six all in English, Bust-your-buns, Fun-in-the-sun bumper issues! Write to: Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland. DON'T MISS IT!!

Please note - it is illegal to advertise the selling of bootleg albums.

AMERICAN POP. Rare albums for sale. Mostly 1960's, including Murry Wilson, Curt Boetcher. SAE for small but select lists. Also Pirate Radio Tapes. David Blakey, "Westgate Cottage", 20 Westgate, HORNSEA, North Humberside, HU18 1BP.

 Please ensure that your ads arrive
 no later than the 20th of the month
 prior to publication.

BETTER DAYS has great stocks of British and US rock papers and magazines, 1963 - 1982. For long detailed list send 2 x 17p stamps, 2 IRCs or a \$1 bill to Better Days, 11 Asquith Boulevard, Leicester LE2 6FD.

ALL THE MAGS available in England - California Music, Beach Boys Australia, Surfin' Again, Surfers Rule plus other one-off publications. Largish SAE for full details from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ. Also an ever changing and growing selection of records, tapes, etc. Keep in touch!

BEACH BOYS ORIGINAL LPS: Surfin Safari (Mono) £10, Surfin USA (Mono) £10. Records/covers - Excellent Condition. P & P £1 or will trade for surf LPs in excellent/mint condition (Super Stocks, Jan & Dean wanted). Eric Holmes, 15 Marigold Avenue, Clacton-on-Sea, Essex CO16 7DZ.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari's, Gary Usher, Rip Chords, Dick Dale etc. Subscription £5 for 4 issues (cash please). Published 3 times per year. Please send money to: Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, SWEDEN.

FOR SALE - ALBUMS: Fun, Fun, Fun; Brian Wilson Productions; Jack Reiley - Western Justice; Book - John Tobler "The Beach Boys" (hard & softback). WANTED: Caroline No; Sound Of Free; Susie Cincinnati - UK singles. Ken Howell, 118 Poplar Ave., Horwich, Bolton, BL6 6TA - Tel: 0204 695351.

NEWS

As befits a summertime band, the news over the past two months or so has been much and varied. Firstly, and disappointingly, "Rock & Roll To The Rescue" singularly failed to set the Billboard Hot 100 alight, as can be seen from these weekly placings (commencing June 28)

Rock & Roll To The Rescue: 92-82-71-68-74-88-off
 Made In USA: 139-113-106-103

The single failed to enter the Adult contemporary listings - too raucous, maybe? Before moving on to the next single, mention must be made of the US 12" release of "Rescue",; in addition to the "Beach Party" mix found on the UK 12", there are two other cuts. One is simply the instrumental track (shades of STACK O' TRACKS!) whilst the other is a 'Percapella' mix, or in other words, just the vocals and drum tracks (percussion and acapella - clever, huh?) We'll review that just as soon as we can find one.

To no-ones great astonishment, the follow-up 45 is "California Dreamin'" with a US release slated for August 27. To everyon's complete confusion, the B side will be a studio recording of "Lady Liberty" produced by Alan. No typo - "Lady Liberty" is a lyrical reworking of Alan's "Lady Lynda" which the band performed twice on July 4th, at Willie Nelson's Farm Aid II, and later aboard the aircraft carrier USS Iowa in New York Harbour at the Statue Of Liberty centenary celebrations. No release date for the CD version of MADE IN USA has yet been advised, but early September seems most likely. (Speaking of that album, a little record-straightening: contrary to our earlier reports, Dave Leaf had nothing to do with the track selection, and his liner notes were heavily edited.)

The U.k release of "California Dreamin'" should be early September.

More on the Sunkist album: in addition to "Runaway", another track not found on the Capitol album but on the Sunkist version is the 1981 top-20 single "The Beach Boys Medley". Actually getting hold of the blasted disc is no mean feat. Originally, it seemed that the LP would be on sale at the gigs... not so. Apparently, you have to collect tokens from various Sunkist products and mail them back to the company in exchange for an LP and the 16-page booklet. STOMP is currently negotiating with Sunkist with the aim of bypassing this loopy distribution system; more news when we get some.

As well as touring, the band are actively seeking a new label, and Capitol aside, the names of MCA, Arista and Polygram have been bandied about. Reportedly (and we stress, reportedly), the Boys have a complete album ready for release once a deal has been finalised. Now, given our lads' past history, to have readied a whole new LP without a confirmed deal seems unlikely in the extreme. A more reliable source related that during the sessions for "Rescue", three other new tracks were recorded, titles unknown. For the band to be peddling a three-song demo tape seems rather more likely...

Solo stuff: Carl has been cutting demos of late, one of which is entitled "You Oughta Know", and Brian's finally made it into the studio (that belonging to one Gary Usher) to cut two songs, "I'm Broke" and "Christine". Both are Usher productions, and Brian has been heard to mention "next year" as a possible release date. Backtracking to the last 45, although not credited on the label, Brian apparently had a hand in the production.

The Group recently made the Top Ten of the U.K Album Charts as part of 'THE SUMMER ALBUM' Compilation (No. Summer 1), a Double L.P of Summer Hits. California Girls and Do It Again are the included Beach Boys cuts.

The touring continues (when hasn't it?), but at least a few changes have been rung. The opening song is now "Good Vibes", and new inclusions are the two 'new' songs (Mike taking Brian's parts on "Rescue"), The Rip Chords' "Hey Little Cobra" and Ronny & the Daytonas' "GTO". Apparently the Boys are really tight these days, even if Carl is reportedly very down on everything and once more making quitting noises.

Brian's been interviewed lately by the UK rock media for the 25th Anniversary, and it has to be said that neither in print (NME) nor on the air (Capital Radio) did he appear conspicuously improved... but then he was 'on show' as it were.

Buying a copy of Made In U.S.A plus any one of the six re-issue L.Ps entitles you to enter a special Competition. A Holiday for two in California is the first prize. Second prize is Ten Sony Walkman Personal Stereos. Third prize is 25 copies of the Surf City/Drag City book by Rob Burt.

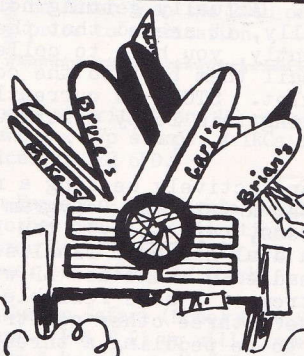
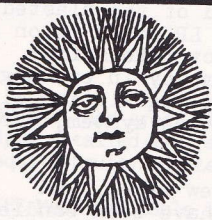
Just answer five questions on the entry form and send in two 25th Anniversary stickers and wait for the results. The Competition closes 30th September 1986. The entry form are inside the Made In U.S.A sleeves.

And that's all for now - see you all at the Convention, details elsewhere in this issue.

AGD & MIKE

LATE NEWS: The track listing for the Sunkist album 25 YEARS OF GOOD VIBRATIONS FROM THE BEACH BOYS is as follows:

SIDE ONE: Rock 'n' Roll To The Rescue, California Dreamin',
 Runaway, California Girls, Wouldn't It Be Nice.
 SIDE TWO: Good Vibrations, Fun, Fun, Fun, Getcha Back, Beach
 Boys Medley.



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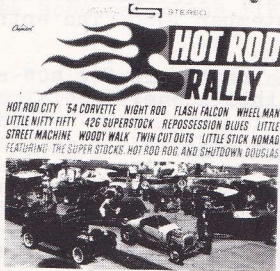


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